

THE LIBRARY ASSISTANT :

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EDITORIALS AND ANNOUNCEMENTS.

As most of our readers will notice, we commence the New Year by literally turning over a new leaf. We hope that the new jacket of *The Library Assistant* will commend itself to those who have for long been desirous of seeing an improvement in the general appearance and printing of the journal. A comparison with the previous issues will show, we think, that our printers have served us well. The Association is very much indebted to Mr. J. G. O'Leary, a member of the Council, for making an excellent line drawing of the beautiful Greek design which appears on the front cover. We trust that our readers will not be lead into worshipping Bacchus in the easeful land of Laodicea, by the pleasant grin of Dionysus reclining in his enviably laden boat; we can only suggest to those tempted that they should betake themselves to the heady liquor served over their own charging desks in the shape of those soberly bound tomes, which between their innocent boards shelter who knows what sinful delights of the flesh?

The President's Prize of one guinea for the best essay on the Departmental Report has been divided and awarded to the following members:—

Miss H. A. Tillie ("Credne"), late of Fulham Public Library, and now of Kingston-on-Thames; and

Miss H. J. Jones ("Phoenix"), of Bath Municipal Library, Somerset.

Thirteen essays were submitted, and although there were very good things in all of them, the judges found that most of the

entrants had confined themselves to description and not criticism of the recommendations. The essays submitted over pseudonyms "A Junior" and "Heska Feldean" are specially commended. Most of the essays, including the two selected for the prize, were far too short—the entrants should have remembered that the essay selected was intended to form the paper for the January meeting. The two winning papers, however, which will be read on January 10th, will together make a very satisfactory basis for discussion. We congratulate the winners, and hope that Miss Joyce will be able to accept the invitation of the Council of the A.A.L. to come to London to read her essay.

Two lectures of great interest will be given at 5.30 p.m., at University College, on January 18th and February 1st respectively:—"The Central Library for Students," by Lieut.-Col. L. Newcombe; and "The Provision of Commercial and Technical Literature in the Smaller Public Libraries," by Mr. Charles Nowell, City Librarian, Coventry.

Mr. Nugent Monck, the gifted producer at the Maddermarket Theatre, Norwich, lectured last month at the Norwich Public Library. His subject was Anton Chekhov, whose play, *The Seagull*, he has recently produced. The Maddermarket Theatre is, after the Library, the chief amenity of Norwich, and many leisured people have made the journey to Norwich to see Mr. Monck's productions there.

From a long article in *The Sun*, of Auckland, we gather that this progressive city of **New Zealand** has one of the finest systems of libraries in the overseas dominions. There are seven branch libraries in the suburbs, each equipped with adult and children's lending departments, and reference rooms. The present Central Library dates from 1887, and contains, among other choice items, first, second and fourth folios of Shakespeare, three volumes printed by William Caxton, and an early copy of "*De Civitate Dei*" (1467). These belong to the Sir George Grey bequest. News of overseas activity is always welcome, and we take this opportunity of thanking the anonymous sender of the newspaper.

Dance Tickets may be obtained from any of the members mentioned last month, or from Mr. J. G. O'Leary, Bethnal Green, E.2.

The next meeting of the Association will be on January 11th, 1928, at Fulham. Arrangements have been made for the afternoon and evening.

Afternoon.—3.15 p.m.: Assemble at the main entrance to Fulham Palace, in Bishop's Avenue, for a tour of Fulham Palace and grounds, under the guidance of one of the Bishop of London's staff. The tour will last until about 4.30 or 5 p.m.

Evening.—7.30 p.m.: General Meeting in the Lecture Hall at the Central Library, 598, Fulham Road, S.W.6, when the Misses H. A. Tillie (Kingston) and H. J. Jones (Bath) will read papers (the prize essays) on the Government Report. The chair will be taken by Mr. J. E. Walker, F.L.A., Borough Librarian. Those who attend the afternoon meeting should note that trams 26, 28 and 30 pass along Fulham Palace Road, at the top of Bishop's Avenue, and that 'buses 14, 30, 74, 93, and 96, serve the district conveniently. Putney Bridge Station (District Railway) is five minutes' walk from the Palace.

The nearest station to the Central Library is Parson's Green (District Railway). 'Bus routes 14 and 96 pass the door, and Walham Green, five minutes' walk from the Library, is served by 'buses 11, 14, 28, and 96.

The next Meeting of the Council will be held at the National Library for the Blind, on Wednesday, January 18th, at 7 p.m.

We have been informed in connection with our query about the **price of the rotographed books** done at Oxford University that the price stated is, as might be guessed, *per page*.* It may be of interest to note that three specimens of incunabula in the Birmingham Public Library are being duplicated by the photostat process for the British Museum, which does not possess copies of these particular books.

Mr. John E. Beverley in 1906 presented Beverley with a Public Library, Art Gallery and Museum. Now, when accommodation is cramped, the same generous donor is extending his original gift by the erection of a reference library on an adjoining site.

Mr. J. D. Stewart, the Chief Librarian of Bermondsey, has recently had the pleasure of seeing his reconstructed Central Library opened to the public. Since his appointment a few years ago, Mr. Stewart has changed the appearance of almost everything in the Borough connected with the Public Library Movement.

As we go to press we have received a very important communication from Mr. Savage, the City Librarian of Edinburgh. The questions raised in this letter, which will be found on page 24, are worthy of great attention. We shall return to the subject next month, merely stating here that in our opinion (we write now personally, and not editorially) if real union does not come first then it will probably never come. Federation is very desirable in any case, and we believe there would be little or no opposition to it, but if it does not serve the purpose in the

* (See page 251, December "Library Assistant.")

minds of those desiring real union, it will be a substitute, and very probably a permanent substitute. We personally cannot see how the difficulties in the way of a real union will be solved by deferring them; they will still exist, even after Federation, which naturally, would be arranged carefully, so as to steer clear of every one of them. Obviously, Federation is better than isolation, but we are inclined to think that a complete union of the L.A. and the A.A.L., at all events, should be aimed at first, and that Federation should be kept, like the acrobat's net and mattress, in the background. Let us fall into it if we lose our hold, but let us make a bold attempt to reach the highest bar first. We should very much like to have more expressions of opinion from our members on this all-important question. Please inundate the Editor with letters.

The following courses in subjects included in the Library Association's ordinary course in **Librarianship** have been arranged in connection with the Extra-mural Department of the University of Manchester, and will be given if a sufficient number of students enter for them:—

Literary History.—GEOFFREY BULLOUGH, M.A., Assistant Lecturer in English Literature, The University, Manchester.

Bibliography.—C. T. E. PHILLIPS, Librarian, Chetham's Library, Manchester.

Book Classification.—A. J. HAWKES, M.L.A., Chief Librarian, Public Libraries, Wigan.

Cataloguing.—CHARLES W. E. LEIGH, M.A., Librarian, The University, Manchester.

Library Organisation.—ARCHIBALD SPARKES, F.R.S.I., F.L.A., Chief Librarian, Public Libraries, Bolton.

Library Routine.—J. W. SINGLETON, F.L.A., Chief Librarian, Public Libraries, Accrington.

Each course will consist of ten lectures, to be given weekly, on Wednesdays, at the University (Arts Building, Lime Grove), commencing January 25th, 1928, at the following times:—

2.30 p.m.—Literary History and Bibliography.

3.45 p.m.—Book Classification and Library Organisation.

5 to 6 p.m.—Cataloguing and Library Routine.

Fee for a Single Course, £1 1s., with a further fee of 10s. 6d. for each additional course taken.

Applications for registration and for syllabuses of the courses should be made to the Director of Extra-Mural Studies, The University, Manchester.

THE DECEMBER MEETING.

The attendance at Tottenham last month was smaller than usual, owing partly to the bad weather and partly to the distance of Tottenham from Central London. However, the forty odd who did attend were entertained with great hospitality by the Librarian and Curator, Mr. Bennett, and his staff. Mr. Bennett always treats the A.A.L. so well when they visit Tottenham that he and his staff have made a very enviable reputation for themselves amongst members of the Association. We are glad of this opportunity of thanking those concerned for their kindness and courtesy.

Mr. Hunt's paper will be found in this number of the "Library Assistant," so that those who did not hear him deliver it may read it for themselves. Apart from its usefulness to students of bibliography, we feel sure of general agreement when we say that it is one of the best and most carefully prepared papers we have had read to us for some considerable time. Our Honorary Editor will agree, we think, that it is, alas, no common thing for him to receive essays of such high quality to print as Mr. Hunt's.

F.G.J.

THE ORIGIN AND DEVELOPMENT OF THE PRINTED ALPHABET.*

By KENNETH G. HUNT, B.A., F.L.A.

(*Supervisor of Branches, Tottenham Public Libraries.*)

It is well known that the letters of Western European civilisation are derived through many obscure processes of evolution from the Romans, and I do not propose in the small compass of this paper to attempt more than to trace in general outline those processes which have given us our modern printed alphabet, nor shall I trace its descent further back than the hey-day of the Roman Empire. It is generally known that the Romans were essentially a practical, military and commercial race and in the case of their alphabet, as in so many other manifestations of their cultural genius, they were indebted to the Greeks. The Greeks themselves were influenced by the script of the Phœnicians and the Romans early in their history came into contact with the Greek Alphabet through the Greek colonists who carried on trade in Italy.

Most people are familiar with the kind of letters used by the Romans for inscriptions on their triumphal arches, columns, or commemorative tablets. Those who have been unable to visit actual sites of Roman remains have at least seen specimens preserved in museums, or have studied them in photographic reproductions. These same letters were those used for literary purposes in the publication of books. Now if we compare the letters of this script with the type we see in our modern printed books we find that they almost exactly correspond with our own capital letters and that our small letters have no counterpart in the Roman hand. To use the correct palæographical term, our modern printed lower case type is of a minuscule character, a minuscule hand being a script of small letters, with punctuation, separation of words and initials. The letters of the Roman inscriptions are

* A paper read at the December meeting of the A.A.L., Tottenham, Wednesday, December 14th, 1927.

a "majuscule" script, i.e., a script of large letters resembling our own capitals, and are of the particular kind of majuscule writing known as "Square Capitals." Apparently the Romans had no small letters or minuscule hand. The origin of our capital letters is sufficiently clear, but whence come our small letters? And seeing that printed characters are based on written letters, why do they differ from the script we use to-day for writing, and further, why do they differ from the printer's type in Germany and German Austria? These are all questions that demand attention in any study of the history of our printed alphabet, and to solve them at all satisfactorily we must consider the methods of writing in use during Roman times and trace the main trend of the history of writing down to the invention of printing. The chief development we have to look for is the invention and general adoption of a literary minuscule or small letter hand. The story is long, intricate, sometimes obscure, but always interesting, and we must keep the object of our search in the forefront of our minds. So long as we remember we are looking for the development of a minuscule hand we shall be provided with the one clue that can present our discoveries in the proper perspective, and can guide our way through the devious paths we have to follow. When we have arrived at the hand which has given us our modern alphabet, we shall try to see why and how it was adopted by the printers, and shall try to unravel the tendencies which have caused the history of handwriting to follow a divergent course down to our own day.

Writing by hand in an age when every new copy of a literary work could only be created by laboriously copying an existing volume, was a process of such importance that it became a definite art in itself, reflecting the culture of the times in no uncertain way. Each script had its own particular code of rules, and, once generally adopted, tended to last for centuries, unless its career was suddenly cut short by some external force. Every one of them went through the same stages of growth, maturity and decay, and each and all reflected in some way or other the characteristic traditions of the scribes who had given it birth. The earlier stages reveal the first tentative efforts towards new methods of attaining beauty of form and clarity of expression. Then comes the period when the script attains its greatest perfection, followed by its gradual decay and ultimate replacement by a newer and more vigorous hand. "Painting, sculpture, literature, and even architecture change more from age to age than does writing."*

Between the years 100-600 A.D. books were chiefly written on papyrus, though towards the end of the period vellum made its

* E. A. Lowe, in "The Legacy of the Middle Ages."

first appearance, and was more and more frequently used as its advantages became recognised. The sheets of papyrus were pasted together into a long roll or "volumen," in mediæval Latin "rotulus." In works of any size authors gradually adopted the practice of casting their work into divisions, each of which would conveniently fit into the ordinary sized papyrus roll. This was rolled on to a stick ("umbilicus"), to which the last sheet of papyrus was attached. The "Roll" was gradually supplanted by the "codex," which in its essentials very much resembled the modern book. Its earliest form is seen in the waxen tablets of which I shall have occasion to speak later. The parchment sheets of which a codex was composed were usually of the broad quarto size, with the width nearly equal to the height, and four sheets were folded in half to make a section of eight leaves. In this form it persisted throughout the middle ages. The text was arranged in columns, and the sections or "quarter-mions" were bound in much the same way as they are to-day. The vellum "codex" had the great advantage of containing a large work in much smaller space than a papyrus roll, and therefore exactly met the needs of the lawyers and of the clergy, to whom it was a great convenience to have the Bible in a small and easily accessible form. Their approval ensured its ultimate victory and by the time of St. Jerome (c. 340-420 A.D.) even the older classical literature, for which archaic forms were usually reserved, was written on vellum. In the end the book form became so general that papyrus was similarly put together in leaves and quires.

For us the important thing to remember is that both papyrus and vellum were materials on which scribes wrote with pen and ink. The reed was used for writing on papyrus, and the quill pen became general only when the coming of vellum provided a material strong enough to bear its greater and more flexible pressure. Books were produced, both in the papyrus roll and the vellum codex, by a primitive form of mass-production. One man read aloud the work to be published, while twenty or thirty expert scribes wrote it down at his dictation.* The fact that they were professional scribes, trained in a knowledge of the rules of calligraphy, ensured a long life for the scripts they used. The fact that they wrote with a pen instead of incising their letters on a hard material made it certain that the capital or majuscule letters in which the earliest manuscripts are written would soon undergo definite modifications. The original square capitals were more suited to inscribed writing than to a quickly flowing pen and the adoption of the quill hastened the tendency

*See an article on Bookselling in the November "Library Assistant."

towards a curved script. Let us examine the effects of this tendency upon the forms of individual letters.

The "Capitals" found in early Latin manuscripts are of two kinds, "Square Capitals" and "Rustic Capitals." Both these styles copy the letterings of inscriptions as executed in the time of Augustus and the emperors who succeeded him. The second kind is a development of the first. In square capitals the letters are generally of the same height, but F and L are commonly exceptions. The angles are right angles, and the bases, tops and extremities are usually finished off with the fine strokes and pendants which are familiar to all in our modern copies of this type of letter. "Rustic" capitals are of a more negligent pattern, but were commonly in use for choice books, and were no less carefully formed than the square capitals. The vertical strokes were more slender, the horizontal strokes shorter and waved, and there were no finials. The general result was a narrow and somewhat elongated kind of letter. Already we get the tendency towards a more flowing style of writing.

This tendency was soon carried a stage further in the use of "Uncial" (or curved) letters. These were not evolved from the Rustic capital, as were the latter from the "Square" letter, but were a direct modification of the latter. "As the square capital was the easiest form to carve on stone or metal, so was it more simple when writing with reed or pen on a material more or less soft to avoid right angles by the use of curves." We have only to try to write capital letters quickly on smooth paper to see how impossible it is to get every line straight and all the horizontal lines at right angles to the down strokes. Uncial is essentially a round hand, and the chief difference between it and the preceding hands is to be detected in the shape of the letters A, D, E, H and M. Another characteristic is that the main vertical strokes usually rise above or fall below the line. This hand quickly took the place of "rustic" capitals, though the latter survived until the middle ages in ornamental titles and initials for use in sumptuous manuscripts.

So far we have dealt only with hands in use for literary purposes, but it must be remembered that there was another kind of writing throughout the Roman Empire for general business use. Examples have been found in England. A tile from Silchester, inscribed with fragments of a writing lesson and two words of Virgil, is the best known. The finest early examples come from places so far apart as Pompeii in Italy (1st Century A.D.) and Dacia in Asia Minor (2nd Century). Here again it is important to consider the materials used. This hand is usually found in wall inscriptions, on papyrus, or on waxen tablets. The latter were made of wood, the inner surface being sunk to a slight

depth, leaving a raised frame at the edges. A thin layer of wax was spread over the top, and letters were incised on this wax by a "stylus" or "graphium" made of ivory or bone, having a very sharp point at one end, with a knob at the other for smoothing over the wax when a mistake was made. Wax tablets were used for school exercises, accounts, or rough memoranda. Quintilian recommends their use for literary composition, and for this purpose they were much in request. Two or more put together and held by rings acting as hinges formed a "caudex" or "codex," the ancestor of the modern book. A combination of two leaves is known as a diptych; three leaves fastened together we call a triptych. These were not only note books, but were used in all cases where writing was to be protected from injury, either for a short or long period. Hence they were used for legal documents, conveyances, wills and correspondence. They were closed against inspection by passing threads through holes in the boards and sealing them with the seals of witnesses. Small waxen tablets ("codicilli") were used for short letters, but longer letters ("epistolæ") were written on papyrus. The custom of writing on tablets lasted for centuries after classical times, and there is record of the existence of the practice even as late as 1148 A.D.

For us the importance of the waxen tablets is the character of their surface and the generality of their use. So long as books were written by hand we always find two kinds of handwriting in existence—a "book" hand for literary purposes and a popular and less carefully formed hand to meet ordinary necessities of social intercourse. The men who wrote on waxen tablets wrote for practical purposes, and were not bound down by the strict rules and conventions of the professional scribes. Consequently this popular handwriting was freer to develop than the literary hands of the period, and the fact that it was incised on a wax surface governed the direction of its development. Like all hands which grew up to meet the demands of general utility, it took on a cursive form, but unlike most of them, its characters are remarkable for their angularity. If curves come naturally from a pen writing on a paper-like surface, they are impossible to achieve swiftly and easily when making incisions in wax. Speed is essential in writing for business purposes. So though the characters of early Roman cursive have the same immediate origin as the squared capitals of inscriptions and the early literary hands, by the time of the Pompeian waxen tablets (1st Century A.D.), they are already very different from them. The letters are composed of short strokes, and hurried curves. These were avoided as far as possible, but could not be dispensed with entirely, so, to facilitate speed in writing on the wax, curved parts of letters were made very small in proportion to the straight strokes,

the result being that it is often very difficult to distinguish one letter from the other. The following are a few examples of peculiar forms of early Roman cursive characters: M is written with four vertical strokes, N with three, the first stroke in each case being longer than the others. O is written hurriedly in the form of two semi-circles, originally facing each other, but in the later stages of the script the same way round. E was a more or less vertical stroke with a roughly horizontal stroke at right angles to it. "A" developed indirectly from the capital A, and consisted of a very elongated oblique stroke with a curious shaped bow at its lower end. The general effect of the script cannot, however, be conveyed in words. It will be sufficient for our purpose if we remember that this popular cursive script existed throughout the length and breadth of the Roman Empire, that it had developed under certain conditions peculiarly its own, and that it was known not only to those lesser educated people who did not practise the capital and uncial hands, but also to the literate who did. Consequently we find traces of it cropping up in uncial writing, at first in the form of annotations and then in the actual text itself. We first notice it at the ends of lines where scribes in their hurry to start afresh on a new line departed a little from the accepted standards they tried to keep before them. Then as the convenience of certain of its forms became recognised by the scribes, they were grafted on to the uncial hand, with the result that by the middle of the 6th Century a new hand was formed, known as the "half uncial," which could be written very small, but was still a "majuscule" or capital script.

These adaptations did not affect the development of cursive. It continued in use, though by now it had changed greatly from its earlier form, as revealed in the Pompeian and Dacian waxen tablets. Its original angular character had stamped it with a permanent style of its own, and it retained its complete difference from the formal hands. But with the more general use of vellum its angularity tended to disappear. In the constant attempts to secure greater speed it had become the custom to join the letters together, and this had given them a more flowing and rounded character. By the 6th and 7th centuries it was composed of curved strokes, and a new type of ligature. This new cursive would have been unintelligible to men of the days of Cicero and Seneca.

It is now necessary to return to the history of the literary hands. For several centuries after the disruption of the Roman Empire scribes were still content to write in the Uncial and Half-Uncial scripts whose special characteristics we have already noticed, but there were many reasons why these older hands no longer met the requirements of the age. The supply of papyrus

failed, and not only were animal skins, of which vellum was made, extremely expensive, but the wars which swept over Europe made them doubly difficult to procure. Economy was necessary, and the easiest way to conserve the supply of vellum was to write more on a page. "One way of getting more on a page was to make narrow instead of broad letters, to write a smaller script, in short to use minuscule."* And we must constantly bear in mind that Uncial and Half-Uncial were really capital scripts, and were recognised as such even in the short-memoried middle ages. Added to this there is the fact that book-production had ceased to be a commercial function, and had passed or was gradually passing to the scribes of the great monastic libraries, who were not bound by the traditions which had governed their professional predecessors. The gradual dying off of the latter left few people able to write the older scripts. But even where the art of calligraphy was entirely lost there were plenty of men who could write in Roman Cursive.

To summarise the position at the middle of the 7th Century, we find that though we have not yet a minuscule hand, the old capital hands have ceased to meet the needs of the time, and the irruption of the barbaric races into the territories of the Roman Empire has released new forces. The new order of monastic scribes on whom fell the task of creating a smaller and more generally useful script were not bound by any hindering traditions, but were free to work on what material lay ready to their hand, and evolve from it an entirely new script. This, in fact, was what took place, with the added condition that the splitting up of the Western Empire into the Frankish kingdom in the lands we now call France and Germany, the Visigothic Kingdom of Spain, and the Lombardic Kingdom of Italy, with the isolation of Ireland from Continental Europe brought about a localisation of effort which had the result that the writing of each evolved on divergent lines. It was a mere accident of history that when the hand that was finally successful arrived, it was in a position to secure general acceptance as easily and speedily as it did. The material which everywhere served as a basis for the new hands was of two kinds. First there was the cursive script whose origin we have already noticed. Secondly, there was the half-uncial—the latest development of majuscule writing and the next best known to cursive.

(To be continued.)

* E. A. Lowe.

THE BIBLIOGRAPHY OF ENGLISH LITERATURE.

By JOHN GERARD O'LEARY.
Bethnal Green Public Libraries.

Two years ago the Yale University Press published "A Register of bibliographies of the English language and literature," by C. S. Northup. This work codifies about seven thousand bibliographies that refer in one way or another to the English language and literature (including America) and with this mass of material in view it may be well at this point to consider the present state of the bibliography of English literature. This article is not based on the work referred to above, but on material collected before its appearance, and it is confined solely to the national literature.

In the first place let us glance rapidly over the historical development of the subject, which is too often assumed to be a purely modern study. Records of English literature were compiled as early as the first part of the fifteenth century by two monks—John Boston and Alanus de Linna. Although the manuscripts have been lost, a portion of John Boston's catalogue was printed in the preface to Tanner's "Bibliotheca," by Dr. Wilkins. In the following century John Leland compiled his famous account of English antiquities which included a register of English writers and a commentary of their works. (It may be noted that the commentary was not published until Hearne edited it as "Commentarii de scriptoribus Britannicis," in 1709). Bishop John Bale followed closely after Leland and indeed, borrowed freely from his predecessor in his "Britannicæ scriptorum" (1548 and enlarged under a more elaborate title 1557-59). In the following century several similar compilations appeared. In 1619, John Pits' work appeared, familiarly known as "De scriptoribus Angliæ scriptoribus," and as a champion of Scottish literature, John Dempster became notorious for his fabulous "Historia ecclesiastica gentis Scotorum, sive de scriptoribus Scotis" (1627). In Ireland, Sir James Ware compiled a catalogue which he entitled "De Scriptoribus Hibernia" (1689), and in the beginning of the 18th century Bishop Tanner collected the material for his "Bibliotheca Britannica," published posthumously in 1748. In this book Bishop Tanner incorporated the whole of the foregoing works, added fresh material and forged the whole matter into much better shape.

These Latin collections of material are crude and unreliable, for they contain a good deal of fabulous matter in relation to the early English writers, and no claim is made for them as bibliography. They indicate, however, that there was a conscious desire to form some record of literary output, and until the nineteenth century they filled the dual role of bibliography and literary history, at which time (with one or two exceptions) these two functions were first separated.

These attempted records form little part in the development of

bibliographical study. Their compilers did not differentiate mentally between manuscripts or printed books, and coins or archaeological remains. They were part of a movement which began with John Leland and resulted in Archbishop Parker's foundation of the "Assembly of Antiquarians." Despite this, they were the first trickle from the fountain head and they formed for three centuries the only record of English literature that claimed to be general in its outlook. The real starting point for bibliography proper is Watts' "*Bibliotheca Britannica*." Since that date so much has been accomplished in this field, that it will be useful to examine slightly the possible causes for the developments of a century.

The study of books as we know it to-day was inspired by two motives. One (the more important) was concerned with the physical aspect and with exact records of printed books, the other was the attention paid to rare books by the collector. The collector's part is not to be despised nor his services to books underrated. Until the foundation of the great National libraries he was the voluntary curator of a heritage which becomes more precious as time goes on. To enumerate instances of the part he has played would be emphasising a commonplace. Bibliography is the major domo of the literary stronghold, and its sphere is definitely limited to the study of books in their physical aspect. The record of printed books is not the only concern of the bibliographer but it is perhaps the most important part of his work, and that aspect of the matter is implied here when the term bibliography is used. Further, the bibliographical aspect towards letters is universal, but (apart from the first century of printing) the most convenient method for recording books has been in devoting attention to particular subjects and particular writers. From this arises the development with which this article is concerned.

When Watts commenced to compile his "*Bibliotheca Britannica*" (published in 1824) he had before him the antiquarians, swelled a little in special directions by books like Bishop Nicolson's "*Historical libraries*" (1696-1724), and the scattered efforts of the eighteenth century dealing (for some reason connected with the popularity of the theatre) almost entirely with the drama. These were the well known catalogues of Whincop, of Mears the bookseller, and the more formal compilations of David Baker and Isaac Reed, with Egerton's "*Theatrical remembrancer*" (continued by different hands) and a host of catalogues of dramas attached to printed plays. These were no more than the raw material of dramatic bibliography, a matter which was largely sorted out (within certain limits) in Genest's "*English stage*" (1832). Watts' "*Bibliotheca*," as has already been said, is the first effort of importance and it was followed ten years later by Lowndes' "*Bibliographers' manual*" (1834 and revised by H. G. Bohn 1864). Allibones' "*Critical dictionary of English literature*" appeared during the years 1859 to 1871, and was supplemented by Foster Kirk in 1892. During these

years also Brunet and Grasse were compiling their famous universal bibliographies, a feat which will not be attempted again by one individual. All of these works have something of the same faults, mainly concerned with inexact information, discrepancies, and unequal treatment of writers. Their defence lies in the enormous field which they undertook to cover and in that too, lies the modern argument against individual attempts to chart the entire literature of a nation or of the world. If such a task is accomplished in the future, then collaboration will undoubtedly be the plan of campaign. During this period we are in the first tide of bibliography of English literature, and the first author bibliography is Halliwell-Phillips' "*Shakespeareana: a catalogue of the early editions and of the commentaries*" (1841). The practical treatment of material in this work shows that the needs of the subject were already realised, and a further advance in arrangement is seen in Alexander Ireland's "*List of the writings of William Hazlitt and Leigh Hunt chronologically arranged and a chronological list of the writings of Charles Lamb*" (1868). This is a "full dress" bibliography and it was roughly between these years, 1840 to 1870, that bibliographical method was formed. In the later part of the century, publications of this nature appeared with greater frequency and the purely specialised bibliographer appeared in the person of Richard Herne Shepherd, who compiled "complete" bibliographies of eight great English writers, all of whom lived in his own age. His efforts are of some use even to-day, although the subject of his works have been more elaborately treated by modern bibliographers. Mention may also be made of H. Buxton Forman's work for the bibliography of Shelley and William Morris, although Mr. T. J. Wise has now more fully surveyed Shelley's bibliography.

It has been seen that this movement made rapid progress, most visible in the development of specialised work. In the course of a century a new science had made itself known, which after a gradual process crystallised in the foundation of the Bibliographical Society. This happened in 1892 and the promoters of the new society were William Copinger and J. McAlister (of whom more may be read in Mr. Pacy's "*Early days: a retrospect.*") The Society has exerted most of its energies for the bibliography of English literature and indeed, that appears to be the Society's principal object. This is as it should be, and among the many works that it has sponsored may be mentioned W. W. Greg's "*List of English plays*" and "*List of masques*" and Mr. Arundell Esdaile's "*English tales and prose romances,*" and Miss Palmer's "*Translations of Greek and Latin classics.*" In the Society, Mr. T. J. Wise also commenced his great bibliographical labours. Its crowning glory however, is the "*Short title catalogue of books printed in England, Scotland and Ireland and of English books printed abroad 1475-1640,*" published last year under the editorship of Messrs. A. W. Pollard and G. R. Redgrave with the aid of many helpers. It

is a monument to unselfish labour for a much beloved object, but even its present magnificence is no more than the foundation for the greater edifice of a "full dress" catalogue. It has superseded (for general use) the British Museum "Catalogue of books printed to the year 1640" (1884) for the very natural reason that it is not confined to one collection of books. The ground covered by the "Short title catalogue" marks the limits of purely general bibliography. In the first century and a half of printing the output of books was of course limited and every book lying in the cradle of printing has its own particular interest. After those years, the matter becomes too vast and unwieldy for accurate and thorough treatment and the only practical method lies in the division of material. There is a further event of this period which has not so far been mentioned because it is outside the range of purely literary bibliography. This is the printing of the British Museum general catalogue during the years 1881 to 1889. It was an event which placed England many bibliographical years ahead of other European countries, and the significance of the catalogue in the general scheme will be referred to again.

During the present century the process has gone on apace, particularly the author bibliography. So much attention has been paid to this particular aspect that there is no English author of the first rank whose bibliography has not been fully dealt with. In fact, it often happens to-day that an author's bibliography appears long before his death, like Capt. Martindell's "Kipling" which has already been re-edited since its first appearance, and G. H. Wells' bibliography of his father's writings. These are examples selected from a host of similar compilations which are evoked in the main by the curious fashions that arise among collectors of first editions. A double end is served however, and there is some advantage in such a work appearing whilst the author is still alive to supplement the information available. At the present time we have many bibliographers but none can be compared with Mr. T. J. Wise. His bibliographies of Shelley, Savage Landor, The Brontës, Ruskin, Swinburne, Coleridge, Elizabeth Browning, Borrow, Wordsworth, Tennyson, Keats, and Conrad form a body of work that is unrivalled in the subject, and as the envied owner of the famous Ashley Library he is the doyen of modern English bibliographers. The authors he has dealt with are treated in a manner that leaves little to be desired and of whom little can be added bibliographically. Mr. Wise is that rare breed of man who, having spent thirty-five years of his life in the London produce market (*vide* "Who's who"), settles down to a life of not merely ambling round the libraries and booksellers in a gentle sort of fashion, but to severe and arduous compiling. His other literary work has been concerned with the editing of volumes of letters many of the originals of which are in the Ashley Library. Dr. Geoffrey Keynes is particularly conspicuous for his bibliography of Blake, a most difficult writer for the bibliographer. The Grolier

Club of New York published it in 1921, in a very noble garb. Both medicine and literature claim Dr. Keynes, and he has satisfied both the muses and science in his bibliography of Sir Thomas Browne, which appeared three years ago. Shakespearean bibliography has grown to great dimensions since Halliwell-Phillips. Apart from the great catalogues that were prepared in connection with the tercentenary celebrations, three works of importance have been published. The largest and most comprehensive of these is Capt. W. Jaggard's "Shakespeare bibliography" (1911) which far exceeds any general compilation of Shakespeareana yet issued. Two years before its appearance Mr. A. W. Pollard published his "Shakespeare quartos and folios," and in 1922 Miss Henrietta Bartlett compiled her "Mr. William Shakespeare: Original and early editions of his quartos and folios." This is a trilogy of books which stand in the front rank of their special field of work and they exemplify the advances of the present century. In the "Dictionary of National Biography" the initials W.P.C. appear with great frequency and the work of this bibliographer, William Prideaux Courtney, lies scattered in many directions of this kind. His bibliography of Johnson (1915) however, the "Biblioteca Cornubiensis," and the "Register of National bibliography" (1905-1912) assure him a distinguished place among modern bibliographers. Mention must also be made of Miss E. N. Hammond's "Chaucer" (1908), W. E. Prideaux's "Stevenson" (revised by L. S. Livingstone in 1917) and the same bibliographer's "Notes for the bibliography of Edward Fitzgerald" (1901). Prolific work for the bibliography of modern writers has been compiled by Henry Danielson, Iola Aneurin Williams (not forgetting his "Seven eighteenth century bibliographies" (1924) and the first edition collector's vade mecum, Mr. A. J. A. Symons. Also, Mr. Michael Sadleirs' "Excursions in Victorian bibliography" (1922) is a notable addition to modern bibliography.

It would be a very easy matter to continue noting work of distinction in this field. The individual treatment of writers will no doubt continue to attract attention from compilers, and even as it now stands it is in a very complete and commendable state. The important aspect of the matter lies in the general recognition of bibliographical studies and the general acceptance of the bibliographical idea by the larger world outside the little circle of bibliophiles. Particularly, the student and the professor now recognise that it is the only approach to special studies.

A sign of the times is the special bibliographical section in the "London Mercury," (a feature never seen before in a literary paper) which is conducted by Mr. I. A. Williams. A further instance is in the list of references which appear in any work of note. One example will serve in Professor Chambers' "Medieval" and "Elizabethan drama," which contain most exhaustive bibliographies drawn from every

language. In the past the professor and the student have blundered from lack of adequate bibliographical knowledge and in this lies the great service which bibliography renders to learning and to literature.

Coming to the general aspect of the matter, it will be seen that much has been done. There is no need to touch further upon the study of individual writers. Special side tracks of literature have received some attention, as the British Museum catalogue of the Thomason tracts (a gold mine of Restoration opuscula), Mr. J. H. Bloom's "English tracts," etc (1922-3), and the *Times* "Tercentenary handlist of English and Welsh newspapers" (1920). Translations from the classics and foreign literature have a little library of their own. The novel has only received one contribution of distinction in Mr. Arundell Esdaile's "English tales and romances before 1740." The drama has been much more fortunate, and apart from Lowe and Genest there is a mass of bibliographical material with a good deal more promised. W. C. Hazlitt's collections are not to be despised for early poetry and there is also Corser's "Collectanea Anglo-poetica" (1860-1883), and Ritson's "Bibliographica poetica" (1802). Middle English poetry has been well done in Billing's "Guide to the middle English metrical romances," and Carleton Brown's "Register of middle English and didactic verse (1916-20). This is all on the side of pre-Elizabethan verse and there is room for a good deal of profitable work here. The whole matter however, is focussed, not so much in making bibliographies of special forms of literature, but in a chronological register of the whole field of English literature.

This article has been directed towards showing what has been done in this matter and particularly to show that bibliography has come into its own. There is a favourable atmosphere for achieving something towards this great gap in the subject. It may be said at once that this is not by any means in a happy condition. Watts and Allibone have their uses, but in the first place they are dictionaries and in the second, their compilers included almost everything they found without discrimination, and their term "Literature" should have been "Printed matter." Something *has* been done towards this in the "Cambridge history of English literature" where chronological lists of writers and works are printed (mainly compiled by Mr. A. T. Bartholomew), and they form a valuable substitute for the ideal.

The requirements of this chronological register are many. In the first place, it would deal with only "literature" meaning the expression of imagination in any form. It would be useless to include *everything* as much would be purely worthless, so a critical attitude would be necessary. It would entail a thorough bibliographical survey of each period of English literature by specialists in that particular field. This assumes of course a syndicate of compilers, no other means would make this possible. The writers would be arranged in the chronology of their years of birth, without distinction in regard to their

form of writing. It would be necessary to give the first edition of single works and a collation of the succession of collected editions, with some indication of the generally accepted "definitive" edition. These are no more than suggestions for a matter which I feel is the keystone of the whole subject. Until this is hauled into position the bridge of literary studies is incomplete. Its execution it might bring to light many hidden and neglected beauties of English literature and it would complete the scheme of English literary history. The foundations of this work lie principally in the catalogue of the British Museum Library, in Watts, Allibone and Lowndes and in the host of bibliographical opuscula which lies outside those mentioned here. Bibliography theoretically, has no particular regard for any particular subject and regards the whole universe of letters and printed matter as its field of work. Bibliographers however, are usually book lovers and in preserving the record of what is termed "literature" they feel that their work is directed towards an end which is of permanent value and does not grow out of date. In the "Chronological register of English writers" we shall see more clearly the panorama of this delightful country and realise more fully "her infinite variety."

SHORT NOTICES

of Reports, Pamphlets, Catalogues, Bulletins, etc.

Newark, New Jersey. Surprising statements from recent books. 1927; *The Library*, October, 1927.

A 17-page pamphlet, which consists of a number of illuminating and provocative quotations from new books of worth. This is a new idea in "book advertising," and should achieve its purpose. No comment is made and nothing evaluative is added by the librarian, who is, of course, Mr. J. C. Dana. Those who issue bulletins and annual catalogues might well add a page or two of similar quotations. The October number of "*The Library*" contains many items of library news. One of the most interesting is a list of journals for teachers which are lent for seven days. An illustration is given of a room where teachers make look-over books and journals.

Brooklyn Public Library. Bulletin, November, 1927.

Carnegie Library of Pittsburgh. Bulletin, November, 1927.

Those who enjoyed the recent discussion on the Dewey placing of "Mother India" may like to know that the Pittsburg number is 915.4.

Readers' Ink. Indianapolis Library Service, October, 1927.

Darlington Public Museum. Catalogue of an Exhibition of Contemporary British Sculpture.

This interesting exhibition included Epstein's head of Joseph Conrad.

London School of Hygiene and Tropical Medicine. Sixth Annual Report of the Tropical Diseases Library, 1926-1927.

St. Helens. Forty-Ninth Annual Report, 1926-7.

Contains a plan of the Central Lending Department, showing an unusual radiating location of book stacks in a square room. The Charging Desk is in the centre of the room.

Pratt Institute, Brooklyn, New York. Quarterly Book list.

Tottenham Public Libraries. Report, 1925-1927.

Library Journal, New York, November, 1927.

Contains some interesting plans and illustrations of the University of Arizona Library, showing an open-air reading room; and an article on co-operative cataloguing by Lena V. Brownell.
The Book Window, Vol. I., No. 3.

This number is well up to the standard set by the previous issues. The principal contents are an interview with John Buchan, articles on Christmas in English literature, books of the open air, German "best sellers," and many notes of forthcoming books. We should like to suggest that the page devoted to Children's Books should in future contain some bibliographical information concerning the volumes mentioned. Many librarians are very glad to hear of good books for children which are a little off the track of the usual school stories and "bloods," but so many children's books are issued in a format quite unsuitable for library purposes that orders are often withheld. Information concerning format, size, number of pages, etc., would therefore be very welcome.

F.S.S.

RECOMMENDED BOOKS.

(Books that should not be missed.)

Aubry (G. Jean). Joseph Conrad: Life and letters.

(Heinemann, 2v., 42/-.)

Here for the first time is the full story of the upbringing, struggles, and final triumph of a great literary craftsman. Except for the very early period, from which very few letters survive, the scheme is to make Conrad tell his own story in his letters.

Baynes (Norman H.). Israel among the nations; an outline of Old Testament history. (S.C.M., 5/-.)

"We doubt if anywhere the student can find in so brief a compass the outstanding problems so clearly indicated and so soundly discussed, or obtain guidance to the best sources for more extended study so liberally given and so competently appraised."—T.L.S.

Hurst (Fannie). Song of Life: a book of stories. (Cape, 7/6.)

Wonder at her amazing art is the chief feeling one experiences from a book by the author of *Lunimox* and *Appassionata*. She has an intimate understanding of the tragedies, the makeshifts and the compromises, which beset the lives of poor people. Those who have not read *Lunimox* have missed something vital.

Huxley (J. S.). Religion without revelation. (Benn, 8/6.)

This is the third and most provocative of a series of three volumes under the title *What I Believe*. The others are *I Believe in God*, by Miss Maude Royden, and *The Belief of Catholics*, by Father Ronald Knox. This emphasis on individual opinion is an interesting outcome of the spiritual confusion of the time.

Lowes (John Livingstone). The road to Xanadu: a study in the ways of the imagination. (Constable, 31/6.)

A study of the sources of *The Ancient Mariner* and *Kubla Khan*.

Ludwig (Emil). Bismarck; the story of a fighter. Trans. by Eden and Cedar Paul. (Allen & Unwin, 12/6.)

Maugham (W. Somerset). The constant wife; a play. (Heinemann, 5/-.)

Mond (Sir Alfred). Industry and politics. (Macmillan, 12/6.)

An attempt to help onward the cause of industrial peace. Few are therein better qualified than Sir Alfred who speaks with authority and moderation.

O'Neill (Eugene). *Marco Millions*; a play. (Cape, 5/-.)
 Rhys (Grace). *A Celtic anthology*. (Harrap, 7/6.)

Divided into Irish, Scottish, and Welsh sections, this collection includes many famous old poets, besides living contributors such as W. B. Yeats, Padraic Colum, Sylvia Lynd, "Hugh Macdiarmid," etc.

"'Twas the dream of a God,
 And the mould of His hand,
 That you shook 'neath His stroke,
 That you trembled and broke
 To this beautiful land.

Here He loosed from His hold
 A brown tumult of wings,
 Till the wind on the sea
 Bore the strange melody
 Of an island that sings.

He made you all fair,
 You in purple and gold,
 You in silver and green,
 Till no eye that has seen,
 Without love can behold.

I have left you behind
 In the path of the past,
 With the white breath of flowers,
 With the best of God's hours.
 I have left you at last."

It is superfluous to add a title to the above, by Dora Sigerson Shorter—who could mistake its subject?

Royde-Smith (Naomi). *A balcony*; a play. (Benn, 5/-.)

Spender (J. A.). *Life, journalism and politics*.

(Cassell, 2v., 42/-.)

Mr. Spender was always more politician than journalist, and his reminiscences portray the state of mind of the average Liberal before the war. He was editor of the *Westminster Gazette* from 1896-1921, while it was still an evening paper. G.E.H.

OUR LIBRARY.

Bowker (R. R.) and F. A. Huxley. *The American Library Directory, 1927*. (Cloth; pp.512; Bowker, New York, \$12.)

This revised edition of the *American Library Directory* contains information, in geographically classified form, of over 11,000 libraries in America and Canada. The names of librarians, the total stock, the income and population are given. In the larger systems the names of those in charge of special departments, notification of special collections, amount spent on salaries, and books, etc., are included. Information concerning public libraries is scheduled first, and then follows educational and professional libraries, High School, business, and miscellaneous. Altogether there are about 12,000 entries of various kinds, and the librarians, publishing firms and booksellers who have occasion to correspond with American libraries will be well advised to use this *Directory*. The editorial work appears to have been thorough and efficient.

Eaton (W. P.). *A Study of English drama on the stage*.
 (Reading with a Purpose Series.) A.L.A., Chicago.
 (pp. 32. Paper covers.)

Mowrer (P. S.). *The Foreign relations of the United States.*
(Reading with a Purpose Series.) A.L.A., Chicago.
(pp. 34. Paper covers.)

Both of these additions to a useful series are authoritative and valuable. Mr. Eaton's subject is too vast to be treated with anything like adequacy in 32 pages, but he manages to give a brief history of the drama, to say a word or two about the theory of the drama, and to recommend some good books. We particularly like his injunction to his readers to read the plays mentioned as dramatic entertainments, and not as text-books.

Mr. Mowrer's little book will be useful only to those who know nothing about foreign politics, and who have no desire to think for themselves. Instead of opening up a series of questions to be solved by reading and thought, Mr. Mowrer gives a number of plain, dogmatic, statements about a most complex affair—the foreign policy of the wealthiest, and therefore the most powerful, nation in the world. Reading the first 25 pages of this pamphlet one is lead into believing that everything is easily explained, that there isn't really any argument about the policy of the U.S.A., and that it will be better for all concerned to take things at their face value. In other words, Mr. Mowrer writes like a leader writer in almost any morning paper. The sections headed "International Problems" and "Suggestions for Reading," however, are really good, and make one regret that the preceding pages were not written on similar lines. One quotation must suffice: "Our Government still refuses to recognize the Soviet régime in Russia, on the ground that this régime has defied international law, forsworn its international obligations, confiscated American property without compensation, and is engaged . . . in a perpetual Communist conspiracy against all countries. At the same time, *we have nothing but goodwill toward the Russian people.*" This kind of thing is either cant or irony. If the former, it is of no use to its potential readers; if the latter, it is ineffective without the italics, which are ours.

F.S.S.

An Introduction to Bibliography for Literary Students, by R. B. McKerrow.

(Oxford: Clarendon Press. Cloth, pp. 359, 18/- nett.)

This book is a sign of that general acceptance of bibliographical methods which I have spoken of elsewhere in the present issue. Not because of its publication, but because it is now possible to investigate, elucidate, and to survey the art methodically, without first stating the claims of bibliography. Mr. McKerrow has here enlarged upon a paper, printed in Volume XII. of the Transactions of the Bibliographical Society (of which he is now the Secretary). He writes for the student about to be faced with the problem of reconciling corruptions and divergencies in literary text. It is assumed that the evidence gained by reconstructing a book in the various processes of printing will be sounder and more reliable than criticism of a more "literary" kind. For this the author takes the student through every detail of book printing and production, and particularly of printing house methods (mainly about the time of Shakespeare). Critics have been slow to see that the greater part of textual discrepancies were caused by the careless writer and the ignorant and careless printer, and the best line of investigation is not so much on the question of "The Poet's eye in a fine frenzy rolling," but on the method of "perfecting" in the printing house. The student is warned that the basis of his investigation is not the page in the bound volume, but the *FORME*. It is of absorbing interest to follow a book with Mr. McKerrow through a printing house, and we can but admire the sound deductions he reaches on certain given examples. From this aspect, bibliography is the mainstay of textual criticism, and the land is mapped out (for the first time) in the most lucid and admirable manner.

The author gives a sketch of the beginning of printing in Europe and the later English type founders, which is just sufficient to indicate, entirely without confusion, where all the great presses were at the end of the 15th century. Judging from the present volume, the Oxford University Press continues to maintain the tradition of Jensen and Plantin. There are many other good things here, but reviewing particularly from the Librarian's point of view, there is a further aspect. For many years we have been obliged to study that part of bibliography called "practical." To our shame be it said that we have so far lacked a good text book. Here it is, not by intention, but because the ground to be travelled by the student of texts is identical with that which we also are bound to cover. Printing, paper, historical bibliography, are all part of this book, there are many useful illustrations, and a great deal of information is given in the appendices. Not only the student should read it, but anybody tainted at all with bibliography will enjoy not only the matter of the book, but also the simple manner in which the author has explained his difficult subject. I have but one complaint, that so much important matter has got into footnotes. The author is well known to readers of the "Library" and to users of the Bibliographical Society's "Dictionary of printers." Devotees of Thomas Nashe know his edition of the works and the bibliographies of Nashe and the Harveys. This new book of his is better than these, and in the wider circle it must reach it will do much for this science for which we all have some devotion. Needless to say one copy at least should be in every staff library, and another on the public shelves, for the crowning merit of the work is that it can be read with pleasure and profit by both bibliographer and general reader. We have had long to wait for our text book for Section Two of the L.A. Examinations, but now that our hunger is satisfied, we must thank both Mr. McKerrow and his publishers for the excellence of the feast.

J.G.O'L.

THE DIVISIONS.

SOUTH-WESTERN DIVISION.

The second meeting of the Division will be held at Winchester, on Wednesday, January 18th, by kind permission of the City Librarian, Mr. F. W. C. Pepper, who has arranged the following programme:—

3 p.m.—Meet at the West Door of the Cathedral. After being shown over the Cathedral, visit the Westgate.

5 p.m.—Tea, kindly provided, at the Old English Tea Rooms, High Street.

6 p.m.—Committee Meeting, followed by the General Meeting, which will take the form of a Magazine Evening.

Those intending to be present, please notify Mr. Pepper not later than January 16th.

Contributions to the Magazine Evening should be sent to the undersigned not later than January 16th.

They should be pseudonymous, and should be accompanied by the name of the contributor, in a sealed envelope. The writer of the article obtaining the largest number of votes will be awarded a recently published book.

Central Public Library, Portsmouth.

KATHLEEN R. BENNETT.

Owing to unfortunate circumstances the paper on the Index to Periodicals could not be read at the Junior Section Meeting last month. It has been arranged, however, to read this paper at the Junior Section Meeting in February—the only available opportunity—which will be held at Sion College at 6 p.m. A paper will be read on the same subject at the General Meeting on that evening but it is felt that the younger members of the Association will be more ready to enter into discussion in the less embarrassing atmosphere of the Junior Meeting,

CORRESPONDENCE.

To the Editor of "The Library Assistant."

UNION OF LIBRARY SOCIETIES.

Dear Sir,—I was glad to read your leading article on the desirability of uniting the several societies of librarians. Clearly, no great progress in Library affairs can take place until union is accomplished.

A word of warning, however, is necessary. After carefully considering the question of union in connection with the bye-laws of the L.A. and the constitution of other bodies, I am convinced that an amalgamation of societies is not feasible now, and, indeed, in my opinion, would lead to a weakening of special activities. By amalgamation, I mean an union which would make one association out of several in such a way that each lost autonomy.

Federation, however, is possible and essential; in no other way can we be ready to take united action when it is required, while it would ensure that special activities are carried on with the additional influence that union would give. By federation, I mean that each association would preserve its own constitution with few changes, fix and collect its own subscriptions, and therefore govern its own affairs, but it would send representatives to a Council of Associated Library Societies, which would undertake everything in which united action is desirable, such as Parliamentary business, professional training, publications (including a joint Journal), conferences, and publicity. Possibly arrangements could be made for a joint secretariat, and one club or meeting place for all. This federation would lead in time to a natural amalgamation which does not seem possible now. First federate; and I think all else will follow.

The A.A.L. would do well to consider, now that union is the question of the hour, how their Association can be represented adequately at Annual Conferences of the L.A. The official delegation at Edinburgh was welcome indeed, but it was small. Until a large number of members of the A.A.L. can attend the Conference, union will not be real. The question of attendance is difficult to solve. Most British libraries are understaffed, and for years to come, we are not likely to see 20 or 30 assistants trooping to the Conference from one service, as they do often in the States. But the L.A. might help matters by making all members of the A.A.L., whether they belong to the L.A. or not, free of the Conference. This would be a beginning. Were this done at once, we should surely see at Blackpool many A.A.L. members from Lancashire and Yorkshire.

Yours faithfully, A. SAVAGE.
(*Edinburgh Public Libraries.*)

Dear Sir,

I was much interested in the cutting you sent me, and I hasten to say that your decision was quite right. My surname is FOURNIER with a territorial suffix D'ALBE which may be dropped on informal occasions. I am indexed under "F" in Who's Who, and lately also in the Patent Office publications.

I do not understand how anyone acquainted with French practice can assume FOURNIER to be a Christian name. It is unknown as such in France, and would, I believe, be considered illegal. On the other hand, I have known French surnames followed by some half-dozen suffixes. The only parallel in English practice is found in the Peerage. No librarian would, I hope, catalogue Lord Curzon under Kedleston.

I am English by birth, but have kept the French pronunciation of my name. The correct use of it is, of course, a matter of difficulty for English

readers, but I do not see what I can do in the matter, unless I take an entirely different name, and run the risk of exciting the anger of my picture gallery of ancestors!

Thanking you for your action in this matter,
Believe me, Yours truly,
E. E. FOURNIER d'ALBE.

NEW MEMBERS.

Members.—Dorothy Harding (Tunbridge Wells), Frank Fordham (Edmonton), George Malcolm Noble (Edmonton), James McKinnon (Bethnal Green).

Associate.—William Charles Sanson (Southwark), Graham Steptoo (Minet), MIDLAND DIVISION.—T. Croxley (Leicester).

Associates.—Miss M. Beardsmore, Miss E. M. Dovey, Miss D. B. Hill (Birmingham).

SOUTH-WESTERN DIVISION.—*Member.*—Margery Neve (Bournemouth).

Associates.—Thomas C. Boulter and Gilbert O. Turner (Bournemouth), Elsie Payne (Portsmouth).

APPOINTMENTS.

*Keen, E. A. F., Chief Assistant, Islington, to be Chief Librarian, Stafford. Salary, £275—£350 p.a. (Also selected: Messrs. *T. W. Muskett (Huddersfield), *S. Aidney (Barrow-in-Furness), and Miss Jackson (Stafford).

*Hatton, E. Gordon, Senior Assistant, Warrington, to be Senior Assistant, Bolton. (Matriculation Certificate and 5 L.A. Certificates.)

*Wilson, H. J., Chief Assistant, Paddington Public Libraries, to be Chief Librarian, Paddington. Salary, commencing £300 p.a., with house, fuel and light.

*Leggatt, David R., Assistant, Dorset County Library, to be Librarian in Charge of the new Public Library at Woking, which is being organised by the Woking U.D.C., in connection with the Surrey County Library. (Five L.A. Certificates, one with "merit"; salary, £170 p.a.)

*Member of the A.A.L.

METROPOLITAN BOROUGH OF ISLINGTON.

THE PUBLIC LIBRARIES COMMITTEE invite Applications for the Position of MALE ASSISTANT at the Central Library. Salary, £210—£270 p.a. (Rising by annual increments of £15). Age, 25—30. Not less than 3 years' experience in a public library essential.

Applications, in candidates' own handwriting, stating experience, age, and professional qualifications, and accompanied by copies of three recent testimonials, and endorsed "Library Assistant," must be received by the undersigned on or before Saturday, January 14th, 1928.

Canvassing, directly or indirectly, will be deemed a disqualification.

Municipal Buildings,
Upper Street, N.1.

C. G. E. FLETCHER,
Town Clerk,
Borough of Islington.